

CATHOLIC THEATRE

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Turn on the Light and Turn up the Heat

by REVEREND ANTHONY ZOGHBY

TODAY'S THEATRE

When the Theatre of a Nation grows DARK and COLD, it is time to turn on the LIGHT AND THE HEAT! I have always believed firmly that ours is a great nation with an even greater potential for future Greatness. If, however, I were to believe that current Theatre trends truthfully reflect American Life today, then my faith in the United States would surely be seriously shaken. For, the Theatre of our Nation is currently focused in the darkest corners and in the coldest alleys of American Life.

Nor do I see how we can lay the blame for this malady at the doorstep of the actors, the set-designers, the directors, or anyone—except that of the authors, the critics, and the backers. I do not know just who the big backers are, but somewhere there are some persons who are the principle supporters of the theatre in our country, and especially of the professional theatre on Broadway. These people have the power (and generally the money) to influence exactly what does get on the stage, and what does not. There is no doubt in my mind that many excellent scripts never see Broadway, and many wretched ones do; and this by the simple process of selection by these backers—"angels" we call them.

Persons in authority have pointed with accuracy to the current trend toward big musicals, lavish spectacles, and high budget plays which put the accent on elaborate production and promotion rather than upon basically good scripts. There is nothing wrong with having a high budget, of course! Who of us could not use one! But, to get back to the backers! It is my considered judgment that backers who have the power of selection are not primarily concerned with scripts which are really and truly good art, i.e., art in which the goodness, beauty, and truth reflect the Ultimate Goodness, Beauty, Truth—God.

THE CRITICS

Now that we have scored the "angels"—I say *we*, for I hope that you are with me still—let us turn to the critics: those

who bestow the laurels and who mold public opinion. Critics may lead people up or down or completely astray; and people will be led. We humans bear a resemblance to sheep much more remarkably than we care to admit. Unsound critics all too easily endorse poor plays, and their indiscriminating readers all too easily accept the endorsement.

THE PLAYWRIGHTS

At this point I should like to skip from critics to playwrights, since they are next-door neighbors, so to speak. This is precisely where a large number of my readers may, perhaps, leave me. Let me say that this flow of verbiage is not going to be a long line of destructive criticism. I realize that simply pointing out the dark corners and cold alleys doesn't turn on the light and the heat for us. But if we all keep calling attention to the darkness and the coldness long enough and loud enough, maybe God will send us someone who can and will brighten up and warm up the Theatre scene!

Frankly, I am afraid to get down to the business of actually naming the playwrights and critics whom I have definitely

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The C.T.C. December Board Meeting will be held at Rosary Manor, Immaculate Heart College, Los Angeles, on December 27th at 2:00 P.M. Sister Elizabeth Seton, O.P., and Sister M. Honora, O.P., editors of CATHOLIC THEATRE, have been invited to be present at the meeting. Regional Chairmen and Area Representatives of the Conference who are in the vicinity of L.A. at that time are asked to be present also. On December 28, 29, and 30, the members will be attending the AETA Convention at the Hotel Statler.

REGIONAL NEWS

WEST CENTRAL REGION

To launch the drive for greater unity and activity among college student members of C.T.C. in the St. Louis Area, over fifty energetic theatre-minded students met at Fontbonne College on October 30. The principal aim of this meeting was to discuss the broad aims of C.T.C. and the place of college students in this framework.

The students were bursting with enthusiasm over the ideas of uniting the activities of the four colleges through C.T.C. and discussion brought forth some advantages for such a union of college students.

Father Robert Johnston, S.J., Vice-President of the C.T.C. Board of Directors and Chairman of the West Central Region, explained the general organizational structure of the Conference and its broad aims. He emphasized the benefits to be derived by student membership and also the particular contribution which College students can make to the growth of Catholic Theatre.

MID-ATLANTIC REGION

The first meeting of the Mid-Atlantic Regional members was held at the Carroll Club, 120 Madison Avenue, New York City on November 20. Joan Thelluson Nourse, Chairman of the Region, not only invited current members of C.T.C. but asked that representatives from non-member groups also be present. An exciting program was planned.

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NORTH-CENTRAL REGION

The Minnesota Catholic Educational Association held its opening meeting in October at Our Lady of Peace High School, Saint Paul, Minnesota. Representatives of practically all Minnesota schools were present. Discussions were held in nine activities sessions relative to the integration of these activities in the Catholic High School schedule. Many members of the North-Central Region were discussion leaders. Sister Charitas, C.S.J., of St. Joseph Provincial House, Saint Paul, was chairman of the Dramatics discussion.

NEW ENGLAND REGION

On November 26 and 27 Albertus Magnus College, New Haven, Connecticut was host to the New England Regional Meeting. A full two days were planned and enjoyed. Sister M. Ernesta, C.S.J., Regis College, Weston, Massachusetts, Chairman of the Region, and Miss Maxine Schlingman, Director of Drama at Albertus Magnus College joined forces to plan this event. Three important faculty men in the Yale School of Drama, Mr. Frank McMullan, Head of the Department, Mr. Edward C. Cole, Production Manager, and Mr. Leo Lavandero, Assistant Professor of Play Directing participated in the program. Mr. McMullen was the first American ever to direct a Shakespearian play at Stratford on the Avon and also the first to introduce Elizabethan speech on television. A conducted tour of Yale Drama School, a rehearsal of the musical version of SEVENTEEN showing directorial methods by Maxine Schlingman, a production scheme for THE SKIN OF OUR TEETH as done at Albertus Magnus College, and a dance demonstration conducted by Mrs. Ziff, former instructor at Vassar, completed the program. Plans for future Regional activities were extensively discussed.

ROCHESTER AREA

Robert Smett, CTC representative, gave a talk to faculty and students of the Nazareth College drama department November 10 on Catholic Theatre and the work of the conference. Result—a new member for CTC!

A DIRECTOR REPLIES

I found Mr. Gilford's article *Training the Audience* very interesting but a bit confusing. Since when are entertainment and intellectual gain for the audience incompatible with development and training of the actors? Why does Mr. Gilford think it must be either/or? The inference that double-casting is done "to squeeze everyone into the cast" is not true in all cases. We double-cast—not to give every Johnny a chance to carry a spear or because, as Mr. Gilford suggests, it will "somehow do something for him" but because we have sufficient talent to double-cast, thus giving a larger number of students the experience and advantages that accrue from play

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From the President's Desk

The celebration of the Feast of Christmas holds the hearts of mankind with an intensity of interest far beyond that expended upon the presentation of the world's greatest dramas. This has always been true from the lowly shepherds first finding of "The most beautiful of the Sons of Men," cradled in a stable-shed in Bethlehem centuries ago, to the finding of the same Divine Infant by midnight adorers in a crib in a wayside chapel or in a majestic cathedral of our own day, for Christ is ever the same beloved Lord yesterday, today and tomorrow "The Way, the Truth, and the Life."

For us, dedicated in a special manner to Christian Drama, Christmas offers us an inspiration and hope. As we kneel at the crib of Heaven's Greatest Actor we unconsciously review His pathway from the Crib to the Cross—thus recalling the entire range of all drama—and our hearts swell with gratitude that it is our happy profession to present the best in every phase of life and thus hold Him up for the admiration and the following of man.

As we kneel there pondering the most beautiful drama of earth or heaven, may Mary's Son—Helpless Babe and God Incarnate—bless each of us for time and for eternity!

Sister Mary Angelita, B.V.M.

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FESTIVAL NEWS

The 8th Annual One-Act Play Festival for Twin-City Catholic High Schools was held Saturday, November 26 at St. Joseph's Academy, St. Paul, Minnesota. Sister Irenaeus, C.S.J., was Chairman and the Reverend Francis E. Marlin, St. Ambrose College, Davenport, Iowa, was critic-judge.

The program for the day was as follows:

8:15—Registration.

8:45—Welcome.

9:00—IDOLS . . . St. Joseph's Academy, St. Paul, Sister Irenaeus, C.S.J., Director.

9:45—THE LITTLE MIRACLE . . . St. Anthony High School, Minneapolis, Sister Maria Pius, C.S.J., Director.

10:30—HOPE IS A THING WITH FEATHERS . . . St. Thomas Military Academy, St. Paul, Mr. Donald Meyers, Director.

11:15—THE SUMMONS OF SARIEL . . . Our Lady of Peace High School, St. Paul, Mrs. John Gabriel, Director.

12:15—Dinner for directors, participants, and guests.

1:30—OUR LADY'S TUMBLER . . . Visitation Convent, St. Paul, Mrs. Macauley, Director.

2:15—JULIUS CAESAR . . . Cretin High School, St. Paul, Brother Williams, F.S.C., Director.

3:00—OUR HEARTS WERE YOUNG AND GAY . . . Academy of the Holy Angels, Minneapolis, Mrs. William Bauman, Director.

3:45—STRANGE VICTORY . . . St. Margaret's Academy, Minneapolis, Sister Annella, C.S.J., Director.

4:30—A DOWRY FOR MARY . . . St. Agnes High School, St. Paul, Sister M. Patrice, S.S.N.D., Director.

5:15—Coffee in cafeteria for directors and guests.

The Marygrove Dramatic Society of Marygrove College, Detroit, was host to the Fourth Annual Theatre Day for Catholic High Schools in the Detroit area on November 12th. Three plays were presented. The first, THE HIGH WINDOW, by Sacred Heart High, Dearborn, was directed by Sister M. Colombiere, IHM. The second, EVERYMAN, presented by Boys' Catholic Central, was directed by Rev. William Stoba, C.S.B. Dominican High's choice was HYACINTH ON WHEELS, directed by Sister Rose Terrence, O.P. Mrs. Zelma George, of the Karamu Theatre, Cleveland, gave an illustrated lecture entitled, THE NEGRO SPIRITUAL.

In the afternoon two group discussions were held. The first under the chairmanship of Sister Judine, IHM, was on "Director's Workshop." Sister Angela Marie, O.P., Sister Mary Anton, R.S.M., and Professor Michael Krause discussed the various problems. The second discussion was on "Student Production Problems." The entire program of the day was picture-framed with attendance by the entire group in Sacred Heart Chapel at Holy Mass at 9:00 a.m., and at Benediction of the Most Blessed Sacrament in the late afternoon.

Light and the Heat

(Continued from page one)

in mind at the moment and have had in mind for some time. I am not afraid of my convictions, but I am afraid of rendering my readers hostile, and then I shall never get my point across—a point which I honestly think must be got across.

So, let me start off by saying that the playwrights whom I have in mind are certainly not without talent. Some of them are highly gifted and show unmistakable signs of genuine genius and have won top playwriting honors in our Nation and in our Times. Despite this, just as even the most wonderful and most accurate camera can be focused on cold, dark mud to the exclusion of the warm bright sunshine, so can these gifted writers focus their talent on a slice of life to the exclusion of the whole of life. What I am trying to say is this: The playwrights I have in mind are technically good writers; as sharp and splendid as an excellent camera are their talents; but they are aiming their cameras, their talents, into dark, dark corners and up cold, cold alleys, and the result is a gloomy, spiritually depressing, completely distorted pattern in the fabric of our national theatre.

START AT THE TOP

Now let us see if I am liable to libel! Let me start at the top. Last year a well-known playwright of this great country was awarded the once famous Pulitzer Prize for a play which was reported by competent playgoers to be one of the most vulgar and obscene plays on the legitimate stage. Because of my intense interest in American Theatre, I was seriously tempted to see this "best play of the year," but I realized that it had already been designated as totally objectionable, so I settled for a copy of the script of Mr. Tennessee Williams' *CAT ON A HOT TIN ROOF*. May I say right here that I, a Southerner born and bred, intensely resent Mr. Williams' revolting commentaries on the South. He surely needs to aim his camera at a brighter, warmer spot if he wants to give a true picture of the South. True, we do have a Phenix City in Alabama and a Sumner in Mississippi, and they might legitimately be "written up" for the drama that is in them, but they are not representative of the South. Likewise focused on degradation, with little or no hint of the larger picture of the whole, are Williams' other plays, *STREETCAR NAMED DESIRE*, *SUMMER AND SMOKE*, *ROSE TATTOO*. The good man needs, methinks, to come up for a breath of fresh air and some of God's good sunlight.

I think it a sad commentary of this Nation and of our contemporary American Theatre, that the writers selected as our "tops" men are dealers in such morbid immorality. Did not William Inge win the preceding Pulitzer Prize with his highly offensive and vulgar *PICNIC*? If we look further at other of the "successes" of the last season, we find such discouraging trash as Sidney Kingsley's *LUNATICS AND LOVERS*.

"I was born," wrote Father Anthony Zogbby in answer to a request for personal data for this profile! Catholic Theatre Conference is especially happy about the fact, too. Founder and Director of Catholic Theatre of Mobile, Father Zogbby manages to take on the duties of Assistant Chancellor of the Diocese, Director of Home Missions, and special Guardian of Youth activities, all in addition to his extensive theatre program for both adults and teenagers in Mobile.

Father Zogbby's dedication to the Fine Arts—and to Theatre in particular—is spirited, studied, and complete. Or, as he says, "I'm giving it everything I've got!"

This article is provocative, controversial, hyperexplosive. Father Zogbby hits hard and he hits where it hurts. The "Southern Rebel" dares to say outright what many another student of American theatre has undoubtedly thought about many times. Deliberately he has flipped the switch and turned on the light; he leaves the Reader to measure the voltage.

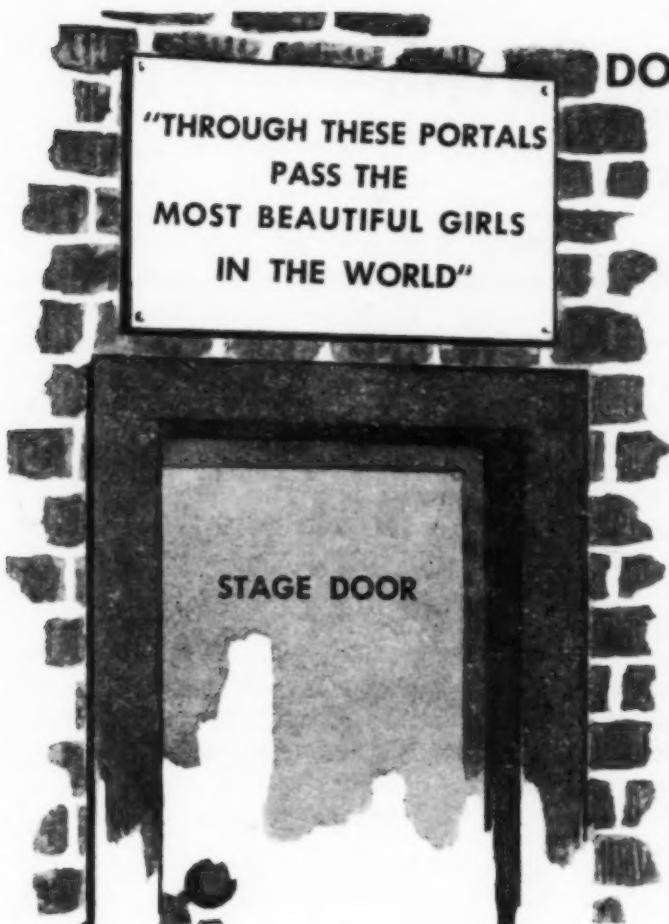
Kingsley, by the way, is a writer who easily could set his sights much higher and still remain "tops." And what possessed Maxwell Anderson to aim his great talent for playwriting in the direction of the depressing and misleading *BAD SEED* story of William March (who, incidentally, was a Mobile man).

WHITHER GOEST THOU?

While England is producing playwrights of the caliber of Christopher Fry and T. S. Eliot (I am a firm believer in Mr. Walter Kerr and his opinion of Verse Drama), we are producing writers like Tennessee Williams, William Inge, Sidney Kingsley. Moreover, the critics and the sheep-like public alike are encouraging these writers in their trends down the cold, cold alleys of vulgarity and obscenity. It is probably very foolish of me to speak up so boldly against the nation's "top-notch" playwrights; but then, I've never read *HOW TO WIN FRIENDS AND INFLUENCE PEOPLE*, even though I should very much like to influence American Theatre; and I guess that means influencing people.

May I ask you quite honestly if you think that John Van Druten's *I AM A CAMERA* has added any light or heat to a cold, dark theatre? Or do you think that Arthur Miller's powerful *DEATH OF A SALESMAN* has lent any warmth or cheer to an already clammy and gloomy theatre scene? Even Saroyan's *TIME OF YOUR LIFE*, with its buoyant bit of suggested hope for a down-and-out race, manages to sport enough vulgar dialog to need a decided cleaning up before it can be produced by self-respecting and audience-respecting groups. There is no need here even to mention movies! That is another whole problem in itself! Nor should we go into

(Continued on page thirteen)



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MARIAN THEATRE BLESSED

On November 10 the new Marian Theatre at Mount Marty Women's College of Yankton, South Dakota was formally blessed. Authorities call the theatre one of the finest in the Midwest. The practicality of the building was demonstrated immediately by the opening production, a chorale drama celebrating the 75th jubilee of the Yankton Benedictines. The pageant-drama, *ALONG SURE PATHS*, was written and directed by Sister M. Jeanette, O.S.B., with music written and arranged by her twin sister, Sister M. Jane, O.S.B. Narration for the sixteen episodes was furnished by seven Angels of Providence who formed a speech choir. Several interpretative dances in ballet and modern dance style, plus a singing choir and dramatic scenes, worked together to show how God's Providence directed the path of the Sisters from Switzerland to South Dakota. The cast of over 150 included students of Mount Marty High School and College, Mount Marty Teacher-Training Laboratory School, Indians from St. Paul's Mission of Marty, South Dakota, and men from the city of Yankton.

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EDGAR KLOTEN — Managing Director

Appointment of Edgar Kloten of New York City to be Managing-Director of the new Wagon Wheel Theatre, the latest addition to the Wagon Wheel Lodge and Restaurant in Rockton, Illinois, has been made by Mr. Walter Williamson, owner and producer. Mr. Kloten just completed a season as Resident Director of the Gateway Playhouse in Somers Point, New Jersey, and was formerly the Director of the Fordham University Theatre. Mr. Galen C. Hays of the Sombrero Playhouse in Phoenix, Arizona, and recently Designer for the Shady Lane Playhouse in Marengo, Illinois, has been engaged as Designer for the Wagon Wheel, a 412 seat house.

The new theatre is now in the final stages of completion and Mr. Kloten and Mr. Hays are now in Rockton supervising the equipping of the theatre. It is planned that the opening will take place directly after the Christmas holidays with a permanent resident Equity company presenting bi-weekly productions of popular stage hits, originals and some classics or experimentals. Some plays announced for the first twenty week season are *OH MEN, OH WOMEN*, *THE RAINMAKER*, *KING OF HEARTS*, *THE WAYWARD SAINT* and an original script *CENTENNIAL* by James Mills.

Cross Country Circuit

COLLEGE AND UNIVERSITY

Mrs. Malaprop echoed Dogberry and foreshadowed gobbledegook in an eighteenth century drawing room built by R. B. Sheridan for purposes of comedy. **THE RIVALS** is the second production by Catholic University in the current season. December 2-17 are the dates.

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Shakespeare's **KING LEAR** will be presented at Flanagan Auditorium by Saint Joseph's College, Philadelphia. Dates of performances are Nov. 30, Dec. 1, 2, 3, and 4. Cap and Bells is the dramatic society presenting the classic.

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The music and Drama departments of the College of St. Mary of the Springs, Columbus, Ohio, will join forces to present Victor Herbert's **BABES IN TOYLAND** on December 8, 9, and 11. The production, a Benefit performance for the Mother Stephanie Memorial, is being staged by Sister Elizabeth Seton, O.P.

* * *

Mundelein College, Chicago, announces that the Department of Drama presented Oscar Wilde's **THE IMPORTANCE OF BEING EARNEST** at the College Theatre on November 19 and 20.

* * *

St. John's University, Collegeville, Minnesota presented The Johnny Players in John Patrick's comedy **THE CURIOUS SAVAGE** on October 24 and 25. Father Dominic Keller, O.S.B., was the director. On December 9 and 11 they will join forces with The Ardeleans of St. Benedict to present Arthur Miller's **THE CRUCIBLE**. The latter production wil be given in St. Joseph School Auditorium.

* * *

Marymount College, Tarrytown, New York, announces that under the direction of Senior Dramatic Club members, the Senior College class will present its Snow Queen Show on December 18. During the week of December 14th-20th the Dramatic Club "Touring Company" will present the annual Christmas play at the Social Service Parties sponsored by the College Social Service Department.

* * *

The College of St. Catherine, St. Paul, Minnesota, started the season off with T. S. Eliot's comedy **THE COCKTAIL PARTY**. The production was directed by Mabel M. Frey.

Drama department of Rochester's Nazareth College presented Oliver Goldsmith's **SHE STOOPS TO CONQUER** on November 4 and 5 in the women's college auditorium. New director, drama instructor Alan Stambusky, Jr., "doubled in brass" as director and in the role of Hardcastle for the 18th century classic. Sister Helen Daniel, S.S.J., is chairman of Nazareth's speech and drama department.

The college is currently planning to do the "recognition scene" from the Broadway hit, **ANASTASIA** at Alfred University's Fourth Annual Drama Festival, March 8-11.

* * *

Under the direction of Elvira S. Bujarski, the Masquettes of Sacred Heart College in Wichita, Kansas, presented **BLITHE SPIRIT** on November 16 and 17. On December 20 a Christmas Choric Drama will feature a verse-speaking choir.

* * *

Saint Mary-of-the-Woods College began a series of six half-hour shows over WTHI-TV, Channel 10, called "On Campus." The program is being seen from November 5 through December 10. The Christmas play, **CHRISTMAS AT THE CROSSROADS** by Henri Brochet, will be presented on December 10.

* * *

The Rosewitha Players of Nazareth College, Louisville, opened their season with three one-acts "in-the-round" on November 4 and 6. Barrie's **THE OLD LADY SHOWS HER MEDALS**, Victor Mapes' **THE FLOWER OF YEDDO**, and John Kirkpatrick's **NEW SCHOOL OF WIVES** were the plays presented.

For your Christmas play ONE RED ROSE

A dramatization by Sister Mary Olive, S.P., of the novel *One Red Rose for Christmas* by Paul Horgan. 1 act and 8 short scenes, easily arranged. 6W, 1M, and extras as desired. Sister Mary Olive has turned into a play of tenderness and beauty Mr. Horgan's modern parable of the oldest need in life—salvation through love.

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COMMUNITY THEATRE

The Mobile Theatre Guild's December production, according to Rev. Anthony Zoghby, is **THE GIFT OF THE MAGI**, a tale of love based on O. Henry's famous story. Production dates are December 21, 22, and 23.

* * *

The Catholic Theatre of Rochester presented Gian-Carlo Menotti's **THE SAINT OF BLEECKER STREET** in libretto form at Nazareth College auditorium on November 19 and 20. In central staging, performances were under the direction of Ronald Pedrone.

HIGH SCHOOL

Dramatically, the students at St. Boniface High School, Cold Springs, Minnesota, have been tremendously active. In early October, the freshmen speech classes presented an all-evening talent show, with each class member playing at least one role.

Two weeks later, October 23 and 24, the junior class brought alive the delightful Gilbreth family in the three-act comedy, **BELLS ON THEIR TOES**. Every one of the seventy juniors participated in some phase of the production. Forthcoming plans include a Christmas play and a senior class play in early February. Speech activities are under the sponsorship of Sister M. Michaela, O.S.B.

* * *

In late November, Dominican High, Detroit, presented **MANSIONS** by Therese Little. In December, a choralogue **BROTHER MICHAEL'S MIRACLE** and a chorale drama **HYACINTH ON WHEELS** by Walter Kerr will be presented at the regional CTC meeting at Marygrove College. The Christmas production will be **A CHRISTMAS TRIP-TYCH** by Denise Mainville. Sister Rose Terrence, O.P., is the director of this group.

* * *

The Nuns Who Hurried, by "one of them" was presented by the Senior Choral Readers of Alvernia High School. They were honored to do this number before His Eminence Cardinal Stritch and the Sisters attending the annual Vocation Day Conference held at Alvernia.

The Senior Choral Readers, the ballet students, the Glee Club, and the Orchestra of Alvernia will present "I Hear America Singing" for their Arts Festival on January 20th, and 22nd. There will also be a matinee for religious on January 21st.

* * *

CHEVRON PLAYERS, Saint Mary's Academy, Monroe, Michigan, chartered a bus to attend the fourth annual Theatre Day at Marygrove College, Detroit. All were most enthusiastic over the growth in content, interest, and student-participation evident in all the productions and discussions. They will present **CHRISTMAS AT THE CROSSROADS** on the recommendation of a Sister of Loretto from New Mexico. Director, Sister Margaret Mary, I.H.M.

The Genesian Players of St. Joseph's Academy, St. Paul, Minnesota, opened their theatre season with **MURDER IN A NUNNERY** on November 11, 12 and 13. On December 2 they held the formal initiation for the Juniors who are entering the organization. The seniors directed two one-act plays which were presented, **BE A LITTLE CUCKOO** and **GRAY BREAD**. The Annual Christmas program will be given on December 22. **AT THE FEET OF THE MADONNA** will be presented by the Sophomore Speech Class and the Senior Genesians. Sister Irenaeus, C.S.J., is Director of this group.

* * *

St. Bernard's High School, Fitchburg, Massachusetts, presented **LADY OF FATIMA** on November 21 and 22.

* * *

Walter Kerr's comedy **STARDUST** was produced at Rochester's Nazareth Academy on November 9 and 10 in the high school auditorium. Drama teacher Sister M. St. Gertrude, S.S.J., directed.

* * *

Sister M. Marguerite, R.S.M., Moderator of the Speech Club of St. Paul's Cathedral High School, Pittsburgh, announces the production of two one acts that were presented on November 18 and 19. A fantasy, **WILL-O-THE-WISP**, and a comedy, **THE HAPPY JOURNEY** were the plays given.

* * *

St. Peter High School of St. Charles, Missouri, scheduled their Senior Class play, **SUSIE THE SIREN**, for November 20 and 22. On December 22 they will present **AT THE FEET OF THE MADONNA** for their Christmas program.

* * *

Glennon High School, Kansas City, Missouri, presented as their opening production **THE LITTLE DOG LAUGHED** on November 19 and 20.

* * *

Rosati-Kain High School in St. Louis produced **RAMONA** on November 11, 12, 13, and 15.

* * *

"The show must go on!" even in the summer's heat. So it was with five members of St. Catherine's High, Racine, Wisconsin. Putting on a production which calls for wool suits and winter coats in 104 degrees of heat is not one of the most favorable pastimes. But as you would have done yourself, they all agreed that every bit of it was worth while. Summer Theatre plays in which these students participated were as follows: *Hugo In a Hurry*, *Gentley Does It*, *The Shoemaker's House*, and *Dear Ruth*.

At present, SCHS Players are rehearsing for *The Other Wise Man*. All the heart-warming spirit of Christmas brought out in this play will be heightened by the musical talents of the St. Catherine's Choristers.

Strictly Teen

"DOGBERRY" MAKES AN IMPRESSION

We had read both articles carefully, we thought; we had generously passed the bulletin along to our friends in study hall; we had made a few *sotto voce* comments well out of earshot of the study hall supervisor; we had pretty well decided that the October issue of CATHOLIC THEATRE BULLETIN had covered territory aplenty—especially those two articles.

Take the story of the theatre department at Catholic University. The whole business sounded so slick, particularly the operation of the touring company, PLAYERS INCORPORATED. And take C. B. Gilford's story on "Training the Audience." We liked those two articles, as I said before. But—and this is the reason for this article—I guess it never occurred to us that just about two weeks after our reading, we were going to be hurtled right in to the middle of the two stories actually come alive at Saint Catherine's, Racine.

Oh, sure, there was publicity galore about MUCH ADO ABOUT NOTHING, scheduled for our auditorium for November 16. A few of the "culture conscious" around the school were buying tickets. Most of us figured we could see two movies for the same price—and we could understand the show besides.

And then it happened! Funny stories were getting around school about a bachelor and a bachelor girl who tripped and "fell" on the insults they were hurling at each other. Some of the freshmen were snooping around being what they called "vigilant." "Dogberry" became their password to all sorts of rare enjoyment of quips and cracks that had a peculiar Shakespearean flavor. Ticket sales roared upward. The "two movies for the same price" argument kind of died on third. We even caught some of the football players spouting the "bachelor's" lines at the girls. It was foolish, but it sounded like fun! So I stuck around. And I got "stuck" with one of these volunteer deals to help unload the truck when the company arrived. And now? I'm "stuck"! Gone! What a company! What perfectly marvelous people! Fourteen of them!

I can see them yet, rolling out of the two station wagons and the big red truck—introducing themselves to us like we were just the folks they were dying to meet, asking for the Nuns they knew from their previous trips, inquiring about the football championship we had just won. They were real! Don John (All of us had them spotted from the souvenir books!) backed the big red truck into the stage door and muttered an ejaculation akin to the one that cost me a demerit

(Continued on next page)

Congratulations to Sue Hughes and her assistants at St. Catherine High School, Racine, Wisconsin. Under the direction of Sister Mary Anaclete, O.P., they have edited the STRICTLY TEEN Section of the December issue. Next month, Chevron Players, St. Mary Academy, Monroe, Michigan, will undertake the publication of this column. Sister Margaret Mary, IHM, is director of this group.

TO EDIT "STRICTLY TEEN"

At the thirteenth hour the Editorial Office was deluged with requests to edit the "Strictly Teen" section of CATHOLIC THEATRE. We are sorry that we cannot fill the requests. But the "disappointed teen editors" will have first choice next year. The "roving editorship," according to the plan "will operate this way: Each month, instead of sending isolated items to the editorial office for publication, all material for publication is sent to the school assigned to edit the department for the month. The editing school will be responsible, too, for articles of interest in theatre on the high school level as well as for the Cross-Country circuit of high school productions."

The following schools will edit for the appointed month. Be sure that your copy reaches the "Strictly Teen Editor" before the 15th of the month preceding its publication. Send your copy to the STRICTLY TEEN EDITOR:

January—Chevron Players
St. Mary Academy
Monroe, Michigan

February—McDonell Memorial High School
Chippewa Falls, Wisconsin

March—Dominican High School
9740 McKinney Avenue
Detroit, Michigan

April—Catherine Pitz, Student Editor
Mercy High School
Milwaukee, Wisconsin

May—Immaculate Conception Academy
Davis Avenue
Dubuque, Iowa

June—Therese Travis
St. Joseph's Academy
355 Marshall Avenue
Saint Paul 2, Minnesota

"Dogberry"

(Continued from page eight)

slip the day I hit a nail right on my thumb! Then the big truck doors opened and my eyes really bugged out! It was as slick as the article said: costumes (sixty of them) hanging in lots better order than you'll ever see in my clothes closet; trunks of shoes, props, makeup stacked just so; elevations, light standards, switchboards, sound equipment, scenery pieces slid into special notches.

Now this I would never have believed if I hadn't seen it. In just about an hour that whole stage was set, every costume was pressed and in place in the dressing rooms, make-up kits and mirrors were all laid out for each player. I'm sure I wasn't much help. I could only stand there and "gawp"! I asked a thousand questions, and I got an answer for every question. Sometimes the answers came through a mouthful of pins—or nails; some of the answers were punctuated with grunts and groans as those answering struggled with an ornery light tower or a heavy batten. I remember being amused at the number of our students who simply "had" to come to the stage to look for something or other. One shrewd teacher took her class to the balcony to watch the performance. I noticed that they were the same freshmen who had been having so much fun with Dogberry. First thing I knew they had surrounded Dogberry—spotted him 'just like that'! I went out and bought a ticket.

One of the actresses, well-entrenched behind heavy black goggles, followed me out and asked me if I'd like to attend the Production Meeting. I gurgled something about liking to and then "flipped" when I discovered that the gal was Beatrice herself! Well, I've sat in on an honest-to-goodness professional production meeting! Benedick briefed the company on any and all difficulties that our stage presented: slippery floor (how Nuns love wax!), tight right wing, new location of music and sound effects, differences in lighting, type of audience. Now as long as I live, I'll never know how those Players had us pegged so accurately! They re-blocked a few scenes; several of the company "ran" their entrances and exits; Beatrice "did" the elevations. And then, guess what happened? Like a flock of big birds, they took off to tour the Johnson Wax plant before their supper—just took off, all hopped up about seeing that plant! I've passed the place every day, and I've never thought of touring it!

My folks came along with me to the show. I guess they caught some of my enthusiasm at the supper table. Posing as a drama critic would be the last thought in my sparsely "thought ulated" mind, let me assure. All I know is that I can't remember when I've had so much fun at a play. That show crackled around that stage like the long fuse to a dynamite blast! I had read about audiences "eating" out of actor's hands. Now I know exactly what that means. Nor would I know what to say about the audience. They certainly weren't

missing a trick. The Dogberry fans chortled and chuckled with downright glee at his pomposity; and every time he wailed about being that three-letter word that means 'donkey', they howled in agreement! Honestly, I could almost see people's brains flipping back and forth with the sallies of wit betwixt Benedick and Beatrice. I finally "got" the business about the bachelor and the bachelor girl!

I guess everybody and his uncle swarmed backstage afterwards to meet the group; there was cheering and chatter and autographs and helping hands; here was fine conversation about theatre over snacks and coffee. And then it was time for PLAYERS INCORPORATED to hit the road again. That was what hit me the hardest. Later I discovered that all of us got hit the same way.

Suddenly this group belonged to us. They were folks just like us, out of homes like ours, saying their rosary every day the same as we do. They were just like us—with a difference: they have a gift and a dedication.

I waved them away into the night, and I walked home with a huge thought for company. This is what it was: Theatre really does belong to honest-to-goodness people on both sides of the stage apron, and nobody had a keener appreciation of that fact than one Will Shakespeare.

How strange that two articles appearing in a comparatively small theatre bulletin could suddenly change the lives of so many young people like myself!

WELCOME MAT

Parkersburg Catholic High School	Bishop Du Bourg High School
Parkersburg, West Virginia	5890 Eichelberger St. Louis, Missouri
Ursuline Academy	St. Louis University High School 4970 Oakland Avenue St. Louis, Missouri
800 E. Monroe Kirkwood, Missouri	Rosati-Kain High School St. Louis, Missouri
Academy of Notre Dame 6401 West Main Street Belleville, Illinois	St. Alphonsus Rock High School St. Louis, Missouri
St. Teresa Academy East St. Louis, Illinois	St. Anthony's High School St. Louis, Missouri
St. Joseph Academy St. Paul, Minnesota	Immaculate Conception Academy Dubuque, Iowa
Xavier High School St. Louis, Missouri	St. Peter High School 333 S. Second Street St. Charles, Missouri

Much Ado About Nothing, presented by the Players Inc., was sponsored by Immaculata High School, Chicago, on Nov. 30. The Immaculata High School Verse Choir and Glee Club will give their presentation of "In Him Is Life." Their director is Anna Helen Reuter.

BROADWAY IN REVIEW

by MRS. CHRISTOPHER WYATT

THE CHALK GARDEN—Comedy by Enid Bagnold (National Velvet) which matches in delicate texture the pastel set by Cecil Beaton but its surface nonsense had an undercurrent of shrewdness and wisdom. Delightfully played by Gladys Cooper as a pre-war great lady proud of her eccentricities; Siobhan McKenna as the enigmatic companion; Fritz Weaver as the curious man servant and Betsy von Furstenberg as the granddaughter. A contribution to the season. At the ETHEL BARRYMORE.

DESK SET—Shirley Booth as the head of the reference department of a great broadcasting corporation is the centre and pivot of a rather below average business comedy in which Miss Booth outwits automation. A rowdy office Christmas party is most of Act II but Miss Booth adds pleasantry to that too. At the BROADHURST.

A HATFUL OF RAIN—If Broadway must have a Tobacco Road this painfully exciting drama of a dope addict does, at least, draw public attention to the horrid evil in our midst. Extremely well acted by Shelley Winters and Ben Gazzar, the final curtain, when the young wife calls on the police for help and an ambulance, leaves a happier future in view. At the LYCEUM.

NO TIME FOR SERGEANTS—Once more we must be grateful to Maurice Evans, producer of a version of Mac Hyman's popular story, which, although likened by the sophisticated to a comic strip has all the fresh humor of a folk tale mixed with kindly satire. The staging with the interior of a plane in mid-air and an argument between two parachutists on the way down is both ingenious and gay and the trio of Roddy McDowall, Myron McCormick and Andy Griffith will be leading the laughs for a very long time. At the ALVIN.

COMEDIE FRANCAIS—Art raised to the Nth degree in perfection of detail is the contribution of this famous company with 250 years of tradition behind them. Their Moliere was superb in its decor and acting and still full of current humor. The **BARBER OF SEVILLE**—even with all their buoyancy—was a bit boring and artificial but the first Marivaux comedy *Arlequin poli par l'Amour* was unbelievably exquisite—a Watteau come to life.

THE HEAVENLY TWINS—The curtain rises on a wife drawing a shot at her unfaithful husband who thereupon turns into a grandfather's clock. Unfortunately the wit soon lags even with Aumont playing two parts and Faye Emerson looking beautiful.

THE VAMP—Although she is Carol Channing something is wrong with this musical of 'Flickers' and the birth of Hollywood—born when a car breaks down in the desert which was the corner of Vine Street. Miss Channing does all she can but the humor is heavy and everything seems over elaborate. At the Winter Garden.

WELCOME MAT

Sister Mary Benedict, O.P.
St. Paul School
1588 Greenlawn Avenue
Akron, Ohio

St. Bernard's High School
Fitchburg, Massachusetts
Sister M. Cecilia

Academy Sacred Heart of Mary
Mother M. Colette, R.S.H.M.
37 Park Terrace East
New York 34, N. Y.

Christian Brothers College
6501 Clayton Road
St. Louis 17, Missouri
Mr. Ray McCarthy

Mr. Joseph S. Gilespie
3504 W. Adams Street
Chicago 24, Illinois

Roanoke Catholic High School
North Jefferson Street
Roanoke 12, Virginia

Holy Child High School
Mother Mary Wulstan
1201 N. Sheridan Rd.
Waukegan, Illinois

Robert Smett
136 Sherwood Avenue
Rochester 11, Illinois

Eleanor Wilkins
Ladycliff College
Highland Falls, N. Y.

Sister M. Marcelline
Mt. St. Macrina Academy
Uniontown, Pennsylvania

Sister Mary Cordula, C.P.P.S.
St. Joseph High School
1723 S. 17th Street
Omaha 9, Nebraska

Sister Mary Marcella, O.S.M.
Marion High School
7th and Military Avenue
Omaha, Nebraska

Pat Tierney
St. Xavier Academy
4900 S. Cottage Grove
Chicago, Illinois

Dominican Sisters
St. Clare Convent
16231 Charlevoix Rd.
Grose Pointe Parke, Michigan

Conal Furay
Cathedral High School
39th and Webster
Omaha 3, Nebraska

MOPPET THEATRE

The Children's Educational Theatre of Maryland, Inc., will present **HANSEL AND GRETEL** on December 10 and 11.

Marygrove Dramatic Society of Marygrove College, Detroit, present the first in the Children Series on November 19 and 20. **THE THREE BEARS** took the stage at that time.

Second rights to RADIO and TELEVISION scripts now available at VERY LOW ROYALTIES. These scripts have all been produced by the top networks and were written by the top radio and television writers. Send for list of properties available and prices.

RONALD DAWSON

545 Fifth Avenue New York, N. Y.

PLAYERS INCORPORATED—ON TOUR.

Players, Incorporated, National Repertory Group left Washington in late September to begin their sixth tour. Having travelled through the Eastern United States during the months of October and November we find them in the mid-west this month. The two plays being offered this year are Shakespeare's KING LEAR and MUCH ADO ABOUT NOTHING.

If you live in the vicinity of the following localities don't miss PLAYERS INCORPORATED.

- Dec. 1—St. Bede College and Academy, Peru, Illinois
- Dec. 3—Maryville College, St. Louis, Missouri
- Dec. 6—Southwest Missouri State College, Springfield, Mo.
- Dec. 8—Sacred Heart College, Wichita, Kansas
- Dec. 9—Mt. St. Scholastica College, Atchison, Kansas
- Dec. 11—College of St. Therese, Kansas City, Missouri
- Dec. 13—Western Illinois State College, Macomb, Illinois
- Dec. 16—Trinity High School, River Forest, Illinois
- Dec. 19—Providence High School, Chicago, Illinois
- Dec. 20—Academy of Our Lady, Chicago, Illinois
- Dec. 21—Marywood School, Evanston, Illinois

JUST BETWEEN US . . .

"We are especially impressed with Mr. Lavery's excellent article—a challenge to all of us, and an inspiration!"

Sister Mary Leola, B.V.M.

"Providence High School is grateful for the privilege of having edited the High School section. It's been a pleasant and stimulating experience. The deeper understanding of CTC principles and aims, the contact with so many others, have been so enjoyable that we sincerely hope many other groups may enjoy this same experience."

Providence High School, Chicago



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Light and the Heat

(Continued from page four)

musicals. (This past season, it seems, the common thing for a Broadway musical was to find a spot for a little belly dance by a more than half-naked woman without shame, e.g., PLAIN AND FANCY, and FANNY, to say nothing of the real strip tease of Gwen Verdon in DAMN YANKEE and the low burlesque by some big blonde woman in SILK STOCKINGS, and the endless little immodesties in such morally cheap shows as ANKLES AWEIGH and the pitiful musical version of SEVENTH HEAVEN.) This may be personal opinion, but may one at least be honest?

HONESTY — THE BEST POLICY

But to be practical and constructive! I do not know what many of us can do about professional theatre, but we can all work hard to bring more light and warmth into our own spheres of theatre for the people—into our educational and community theatres. It seems to me that if we keep our own standards artistically high and if we make our work a prayer, then surely by the good Grace of God, some of the bright, warm glow of our theatre will spread even to Broadway!

But, one needs to be perfectly honest, too, regarding the so-called "bright, warm glow." I believe that in Catholic Theatre, there is a danger of moving to an opposite extreme. We can aim at too much bright warm sky, with an inferior camera, thus producing nothing of any great value artistically. Overly pious and sweet productions probably do more harm to the impact of genuine Catholic theatre than we care to admit. Just as harping criticism won't dispel the darkness of the national theatre picture, neither will an over-exposure to light improve the picture. It seems to me that we either have to get in there and beat men like Tennessee Williams in their own game, or we have to convert them to God. We can surely try both!

These are admission which must be made: In spite of the fact that there are surely prejudices among those backers who put shows on and keep shows off Broadway; in spite of the fact that the critics often can make or break a play; still, the playwright has to have SOMETHING even to win the backers and the critics and their prizes, and keep the "sheep" contented at the same time. The playwrights who dominate the American theatre scene today have that SOMETHING. Have we of Catholic Theatre produced much competition for men like Williams and Inge and the rest? And we haven't converted them either! And my guess is that we won't convert them until we produce the kind of goods they can understand—good plays.

I should like to examine the budget figures for some of our leading Catholic Colleges and Universities to compare the figures spent for Athletics with those spent for the development of the Fine Arts! There must be some reason why we can produce so many nationally famous football and basketball stars and so few nationally famous—or even good—writers.

PLACE OF THE THEATRE

We are a nation of strong bodies. We subscribe to vitamin pills and tonics, beauty soaps and breakfast foods and ammoniated tooth paste. We rear our children on a diet of Bop and we don't concern ourselves too much if they can't understand—or even stand!—Beethoven. True, there are exceptions to prove the rule, but why congratulate ourselves on the exceptions and refuse to face the fact of the need of cultivating the spirit of all our people. The ends of the spirit are Beauty, Goodness, Truth! These are God! And the reflections of these are Art! So ART must reflect God, or it is no true art.

The Theatre is an Art, and ART is one creature form which comes close to the Divine, the Eternal, the Infinite! That is why I think we sin when we let ART slide, or be pushed, into cold, dark places.

The theatre belongs to us. The ancient arena and the amphitheatres were baptized with the blood of martyrs like Saint Genesius. For centuries after that baptism, the theatre as an art form was dead and buried in cold, dark places. It was the Church that brought back heat and light and life to the theatre finally. It is time for the Church to do the same for the theatre again.

We as sincere and honest workers in theatre art have something of an obligation to attack the problems one by one: we need to find backers for artistically good scripts; we need to support artistically good shows; we need to study and to listen to critics of the stature of Walter Kerr, Jerry Cotter, and Mrs. Wyatt. I might add here, that I should like to see Mrs. Wyatt write another article on the subject she touched on in the August, 1955, issue of CATHOLIC WORLD magazine—the matter of the unhappy and deliberate changes made in the Pulitzer Will regarding the caliber prerequisites of shows that win prizes. It seems that the "good morals, good taste, and good manners" prerequisites have been "stricken" from the Pulitzer Will and are no longer to be taken into consideration in the selection of the prize plays. I should like the assurance that sincere theatre lovers bother to write their protests and their complaints to the Pulitzer Prize Judges, to those responsible for the Donaldson Award, to Drama Critics Circle; and to do this every time the choices are disappointingly inartistic and degrading in theme or treatment of theme.

The merchants in cities all up and down the land are doing a worthy job of putting Christ back into Christmas; the Christophers are persistently and convincingly putting Christ back into everyday life; Catholic Theatre Conference must renew its dedication "To promote Catholic truth and principle through dramatic art and to promote dramatic art in harmony with Catholic truth and principle." For that purpose was the Conference organized (Constitution, Article II). Failure or success in the achievement of that purpose is likewise the measure of failure or success of the Conference itself. Shakespeare seems to have had the answer to the "How?" of it when he observed quite simply that "more things are wrought by prayer than this world dreams of."

National Collegiate Fraternity

EDITOR'S NOTE:

Dr. Earl C. Bach of the Speech and Drama Department of Loretto Heights College, Loretto, Colorado, is eminently fitted by education, experience, and background to formulate a plan for the formation of a national honorary fraternity for college students within the framework of C.T.C. The format offered here is meant to be a springboard for discussion and consideration by the college groups. Dr. Bach is currently serving as a member of the National Executive Committee of C.T.C.

A major topic of discussion by the collegiate representation in an informal meeting at the C.T.C. convention in June was the formation of a national honorary dramatic fraternity for college students within the *Catholic Theatre Conference*. The opinion, unanimously, was not to set up an intricate and complicated organization that would ultimately, divorce itself from the C.T.C. or supplant the regular college or university dramatic club. The primary purpose of a dramatic fraternity would be to stimulate interest in dramatic activities in a college or university; to secure for the college all the advantages and mutual helpfulness provided by a large national honorary fraternity, and by the means of electing students to membership, serve as a reward for their worthy efforts in participating in all phases of theatre as sponsored by the dramatic organizations of the college and provide the student with a universal point system for making comparisons with students in other colleges in achievement.

OPPORTUNITIES

The opportunity given a student to qualify for honorary dramatic fraternity membership is a wholesome educational incentive. Earning the necessary requirements constitutes a highly constructive and positive experience in learning, a method which calls forth the best that a student possesses in the way of discipline and cooperative attitudes. The training and discipline which the student acquires are the results of vigorous and continuous directed efforts toward a definite goal. A student qualifies because he has discharged certain duties, has assumed certain responsibilities, and has met certain tests and standards. Out of this educational experience is created a lasting interest in the dramatic arts and a greater appreciation of them.

The individual campus units, chapters, of this fraternity could be established among such petitioning groups in colleges and universities who are members of the C.T.C. Each chapter would have jurisdiction over its own local affairs and be known by the name of the institution at which it is located. The official emblem of the fraternity could be the St. Genesian Medal with a little variation, perhaps in metal, from the medal awarded to high school students.

POINT SYSTEM

A point system for determining the eligibility of candidates for membership in this fraternity would be closely adhered to by the various chapters. No student would be eligible for initiation or membership into the fraternity who had not acquired a minimum of 50 points and who had not completed his Sophomore year. The minimum requirement of points would remain fixed and the mere acquisition of the required points would not necessarily entitle an eligible candidate to election. Each chapter could at its discretion deny membership to any eligible person who does not merit the honor. Easy and unmerited admission to membership would be discouraged in every possible way. The fraternity would not be interested in members but in accomplishment. It would be interested in the quality of the accomplishments also, and it wishes to honor those who seem likely to "carry on" and retain interest in the betterment of drama and the theatre.

No eligible person should be elected when his general scholastic average is below that required for participation in general collegiate activities, or in dramatic activities at his college.

EXPLANATION OF CHART

Group I shall include all carefully finished productions prepared under trained and competent direction for public performance. Under Section A shall be listed all long plays; under section B shall be listed all one-act plays. Group II shall include all dramatic productions presented under the auspices of a recognized dramatic society, or finished productions by dramatic production classes or playwriting classes which are given public performance. Such productions might include programs of one-act plays, class plays, and musical comedies. Strictly class projects will receive academic credit as provided on the chart of points and cannot be credited twice.

The fraternity desires to encourage creative work in the theatre arts. Academic courses may be counted for credit, but it is clear that they should be courses applying directly to the drama and the theatre. Points may be acquired for special research or experience. A student would be expected to participate in at least five major areas of activity and earn the minimum required points for the area in order to qualify for membership.

* * * * *

The author is very much aware that any of the views or suggestions offered in this article are debatable and can stand to be perfected. The intention is more to continue the discussion begun at Notre Dame and to stimulate responses and ideas from others on the collegiate level. If directors and students will write to the author at Loretto Heights College, Loretto, Colorado, before the December Board of Directors meeting at Los Angeles, the Board may be able to determine if such a fraternity is feasible and to coordinate all the ideas into one simple, but yet very practical, organization.

SCRIPT-IN-HAND FOR HIGH SCHOOLS

by SISTER MARY XAVIER, B.V.M.

My present work is not with high school theatre but rather with the teacher training of prospective high school teachers of speech and drama. One method that we consider valuable is script-in-hand performances production to enrich the drama or English course.

Script-in-hand has many advantages. Drama, like poetry, really can be made to "come alive" only through oral reading. A production of a play, complete with costumes and setting, is possible in most high schools only two or three times a year. Just a limited number of students may participate, yet all students would profit from the experience. The book-in-hand production provides a means whereby many plays may be done, with a correspondingly larger number of students participating . . . and this without the time or cost required in a stage production of a play.

A play reading groups helps to develop a good social situation in which students must be aware of others. Oral English or speech classes can be combined for a play reading. In a script-in-hand performance students may have the experi-

ence of playing parts for which they would not be suitable in actual stage performance. Girls may play boys' roles if this is necessary; or boys the women's roles. Many adult play reading groups have recently been organized as recreational activity. Students familiar with the book-in-hand technique can become leaders of such groups in their community after they leave school.

There are several ways of presenting script-in-hand plays. All methods require that the parts be given to the actors ahead of time so that they may become familiar with the lines and practice at home. One group rehearsal . . . or two at the most, should suffice.

The simplest but perhaps the least effective way of carrying out the script-in-hand play is to have the cast sit in a row in the front of the room and merely read the lines of the assigned character. If the play is on the "outside reading list" copies must be secured from the public library or from a private collection. Should a current play be desired, the play a month offered in THEATRE ARTS may be used.

A more interesting performance may be obtained from a combination of arena play and "book-in-hand." For the arena any room with a space large enough for an acting area of 9 by 12 may be used. The average classroom is adequate if the desks are movable. In the combination arena book-in-hand the actors move just as they do in any arena play . . . with this exception . . . parts are read. Books may be carried but we have found it worth the effort to type "sides" with the cues and lines of each actor. The half sheets of paper are easier to manage and are kept at the side when not in use. However, no effort is made to hide the copy. A script-in-hand is just that and the audience readily accepts the convention.

No attempt to costume is usually made in the script-in-hand; however for a special occasion, perhaps one to which the outside guests are invited, the cast may wear formal dress to give a certain suavity to the production. A single hand prop may be used to suggest the role but the script hinders much hand movement. In a script-in-hand production of *Mrs. McThing* done recently as a lab production at my college, the actors were all girls. They achieved a kind of uniformity by all wearing knit suits, adding a hat that fitted the character they portrayed . . . for example, the cook's hat, an ultra feather creation for Mrs. La Rue and a derby for Poison Eddy.

If your class is not large enough to provide enough members for a complete cast and audience, the plan used by the Drama Quartet might be used. Several roles are taken by the same person.

Script-in-hand can be a rewarding experience for the teacher and the students. If you have not already tried it, why don't you consider this means of bringing theatre to your classroom.

C.T.C. National Collegiate Fraternity Point System

Membership Requirements	M a r k i n g	Public Perform- ance directed by teacher	Class, private or student directed			
			Long Plays	One Act	Long Plays	One Act
MAJOR ACTIVITIES (Positions of Leadership)	M a r k i n g		A	B	A	B
1. Playwriting			16	8	12	6
Stage Play			8	5	6	2
Radio or T.V. Play			4	2	3	1
2. Direction (Complete Charge)			10	6	5	3
Play Direction			5	3	2	1
Radio or T.V. Direction			3	2	2	1
Skit or Revue Direction			5	2	3	1
Technical Direction			2	1	1	1
3. Acting	10		6	3	4	2
Major Role (70 speeches or more)			5	2	3	1
Supporting Role (50 speeches or more)			4	2	3	1
Medium Role (30 speeches or more)			2	1	1	1
Minor Role (less than 30 speeches)			2	1	1	1
Radio or T.V. Role			2	1	1	1
4. Production	15		4	1	2	1
Stage Management			6	3	4	2
Lighting Original Design			6	3	4	2
Scene Original Design			6	3	4	2
Costume Original Design			6	3	4	2
Crew Managers (in addition to hrs. work)			5	2	3	1
Lighting			5	2	3	1
Construction			5	2	3	1
Painting			5	2	3	1
Stage Hand			4	1	2	1
Properties			5	2	3	1
Costumes			5	2	3	1
Make-up			4	2	3	1
Sound Effects			5	2	3	1
All Crew Work (Including construction, painting, lighting, scene shifting, make-up, properties, costumes, prompting and sound effects) $\frac{1}{2}$ pt. per hour						
5. Business	50	10				
Business Manager			3	1	2	-
Assistants $\frac{1}{2}$ pt. per hour						
Publicity Manager			2	1	1	$\frac{1}{2}$
Assistants $\frac{1}{2}$ pt. per hour						
House Manager			1	1	1	-
Ushers - Box Office $\frac{1}{2}$ pt. per hour						
Ticket Sales 1 pt. per ticket up to 10			10			
(Principals - 1 pt. per after 10)						
6. Miscellaneous	30	6				
Officers of Chapter - 1 Term						
President			1			
Vice-President			1			
Secretary			1			
Treasurer			1			
Historian			2			
Academic Credit 1 pt. per credit hour			15	6		
Clerical Work $\frac{1}{2}$ pt. per hour			10			

THE KRAFT TELEVISION THEATRE PLAYWRIGHT'S AWARD

The Kraft Foods Company, in order to give proper recognition for distinguished achievement in the field of dramatic television writing, has set aside a fund of \$50,000 to be awarded to the author of the best original play presented in the Kraft Television Theatre during the year ending October 31, 1956. The winner will be selected by a distinguished committee of judges consisting of Walter Kerr, Helen Hayes, and Maxwell Anderson.

GOVERNING RULES

Only original television plays actually produced by the Kraft Television Theatre during the year beginning November 2, 1955 and ending October 31, 1956 will be considered by the committee.

In the case of collaboration the award will be divided between the collaborators in whatever proportion they may decide. Plays for the Kraft Television Theatre will be considered when submitted through recognized literary agents. Kraft will determine the plays to appear on the program. Regular employees on the Kraft Television Theatre and/or employees of the Kraft Foods Company, its advertising agencies or their families will not be eligible for this award.

Quarterly, the committee will vote for those plays presented on the Kraft Television Theatre during that quarter, and any play which then receives a vote by any one of the judges is thereby nominated for consideration for the \$50,000 award. All other plays presented during that quarter will be eliminated.

At the end of the year, the committee will review those plays which have been previously nominated and from them will select the award winning play. The play receiving the most votes from the members of the committee will receive the award. In the case of a tie, the committee will immediately vote again until one play receives more votes than any other. The decision of the committee will be final. In the event of the inability of any of the judges to serve, Kraft reserves the right to appoint someone else to act as judge.

ROYALTY

The author of any play presented on the Kraft Television during the year ending October 31, 1956, shall give the Kraft Foods Company an option to repeat that play once within three months after that date, if it be selected as the award winner and shall agree that he will not, during such time, permit such play to be presented on television by anyone else. Royalty for such a repeat performance will be paid the author at the same rate as that paid for the original performance. However, there is no assurance that such a repeat performance will be given. If a play be eliminated in the quarterly nominations, this option is no longer applicable.

A DIRECTOR REPLIES . . .

(Continued from page two)

participation. The second reason lies in the fact that the directors in these schools are willing to put in the time to train two casts rather than one. We find that each stimulates—not imitates—the other. We don't expect this just "to do something somehow" for the players; we know what it does—not only in personality development but in the art of acting as well. We are also, we believe, building an appreciation and understanding of drama that will in turn, carry on to others and be felt by all those with whom they associate.

Mr. Gilford states that talents are being nurtured for which there is small demand. When was there a greater demand for entertainment? Our concern should not be for the demand but for an answer to the demand to supply artistic and worthwhile entertainment. The demand itself is certainly present. I think he has partially answered his own questions when he states that Catholic theatre, needing an audience, should attempt to set the standards of taste. But where can you make a better start than with *both* cast and student audience, whether it be college or high school.

And those few stage-struck youngsters that Mr. Gilford speaks of? Many of them have made good in professional theatre, in TV, and in radio. Few? Yes, but since when is a teacher's success measured by quantity. I think teachers in all fields experience much gratification if even a few of their products show the result of their labors. Does all this warrant a large expenditure? Well, if we're going to adopt a negative attitude toward education, one might as well say, "Does the erection and maintenance of the building, the work and effort of a Faculty seem warranted as we gaze at some of the products we call 'graduates' each year?" It's always the few who achieve what we desire. But then, history has always been the result of the few with vision and ability. The many merely follow those few—but heaven protect the many if the few lead inadequately.

Another Director

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